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JOSEPH JEFFERSON



1906

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

NEW YORK

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ON VIEW DAY AND EVENING AT
THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK, FROM
SATURDAY, APRIL 21ST, 1906, UNTIL THE DAY
OF SALE, INCLUSIVE

THE
VALUABLE PAINTINGS

COLLECTED BY THE LATE
JOSEPH JEFFERSON

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF HIS EXECUTORS

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY, ON FRIDAY
EVENING, APRIL 27TH, BEGINNING PROMPTLY AT 8.30 O'CLOCK

Subscriber's Copy No. 48

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DE LUXE CATALOGUE
OF THE
VALUABLE PAINTINGS

COLLECTED BY THE LATE
JOSEPH JEFFERSON

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF MRS. JOSEPH JEFFERSON AND
EDWARD G. BLACK, ESQ., EXECUTORS, ON THE
DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK: 1906

COMPILED AND ARRANGED BY
MR. THOMAS E. KIRBY

WRITTEN BY
MR. C. A. WALKER

PHOTOGRAVURES BY
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THE COLLECTION OF JOSEPH JEFFERSON

IT is a rare mind that is endowed with the double sensibilities of appreciation and knowledge of art. Add to these enthusiasm and an intense love of nature, with the ability to paint, and you have a combination of qualities given only to a few. Joseph Jefferson's personality possessed all these, and it would hardly be possible to find another collector of pictures who drew more deep pleasure and true happiness out of his paintings. Art was a part of his daily life, and became so interwoven with his character that I doubt if he would have lived to such a ripe old age and have kept so fresh and joyous had it not been for the constant stimulus he received from this source. He used to say: "No man is fit to live without a hobby; if it be for pictures, he's a happy man, but he will find it an expensive one." He commenced in early life to paint, and when financial success came to him in his profession, he began to buy pictures. His first purchase was an early example of Corot; thus he set a high standard for himself in the beginning. After a series of years he gathered together his first collection of about eighty works, which contained many rare examples of the Barbizon School and the modern Dutch painters. These were installed in his first house at Buzzards Bay, Mass. There he built a gallery to exhibit them in, as an addition to his home. Upon its completion he personally superintended the hanging of the entire group. He had worked hard for many months to finish this work to his satisfaction. On Friday, the next day after the task was finished, he went to New York. On the following morning, after his arrival there, he received a telegram that his home and entire collection had been consumed by fire. On the following Monday I saw him at the old gallery of Messrs. Knoedler & Co., where we met by appointment to greet our common friend, Mr. L. F. Roos. We were listening to his sad rehearsal of the details of the fire, when a telegram was handed to him. He hastily tore it open and read: "Mauve 'Sheep,' Israëls, Daubigny 'Dieppe,' and small Corot saved." With his face lit up with joy and his eyes filled with tears, he exclaimed: "Thank God! My great works are spared. I can now build up another collection." Addressing Mr. Roos, he said: "If it had not been for you, dear fellow, these paintings would have been burned with the others." At the latter's urgent request, "The Return of the Flock," "The Madonna of the Cottage" and "The Port of Dieppe" had been sent to a loan exhibition in New York City. They had been returned to Buzzards Bay the night before the fire, and placed in the hall on the first floor until such time as they could be rehung. When the fire broke out they were hastily taken to a place

of safety, together with the Corot, his first purchase. All the other pictures, however, and the entire house and furnishings were consumed in about twenty minutes.

This collection may therefore be said to be founded upon a high standard, beginning with the masterpieces of Mauve and Israëls. With a catholic taste and excellent judgment guided by a cultivated instinct, he gradually built up the new group. His independent mind and enthusiasm possibly led to the buying of some pictures which are not of the highest standard; yet, like most collectors, he was continually culling and weeding out and adding better material.

He would often say: "I cannot have all the good things, neither will my purse allow me to indulge largely in the examples of the Barbizon School. I must be content with a few *master works* and leave to the millionaires the ownership of the others."

His experience with his first gallery led him to abandon the systematic display of paintings arrayed side by side. He remarked: "I will hereafter distribute my pictures on the walls of the living rooms of my home, where I can see them daily and enjoy them with my friends."

It may be said of this collection that its foundation rests upon the modern Dutch School, more especially Mauve, as it contains eleven examples, including his two greatest efforts. His love of this master was little short of worship, and he lived to see the appreciation and world recognition of the Millet of Holland. Nearly as many more Mauves were burned in the fire, his former collection being represented by seven examples. Next in appreciation came Israëls, Jacob Maris, Neuhuys, Blommers and Kever, painters of the human character and the poetry of peasant life. "The Madonna of the Cottage," full of tenderness and spirituality, stands alone in its dignity and simplicity. It is a splendid example of this famous school.

Corot appealed to the heart of Mr. Jefferson as the highest in landscape art. He never ceased to praise his work, calling him the king of landscape painters. His own early works were largely influenced by the style of this master. He was captivated by the magic poetry of the painter of the dawn and the evening, justly styled the Mozart of landscape art and the Beethoven composer of symphonies of classic compositions. He was charmed with the idyllic loveliness of the dewy meadow scenes, and ponds with willows and birches fringing their banks. From the fascinating series of landscapes painted of the village of Ville d'Avray he selected "The Horseman" as a typical representative of this period, for its poetic quality and delicate color-sense.

Daubigny was also in great favor. Of the two remaining landscapes, "The Evening on the Oise" seems to be the most complete and sparkling. It is moist and fresh and full of vitality. The other, a village scene, entirely different, is cool and refreshing. It is full of movement, and, with a deep consciousness of nature, the artist has recorded a scene of rural loveliness. Daubigny, in this mood impetuously passionate, always appeals to the painter.

The example of Troyon antedates his cattle subjects, and is representative of the landscape period. It is large and spacious and highly finished. The other example is broader, more forcible in brush-work, and is bolder in style and color. It is of the cattle period, and more sketchy than the former.

One of the features of the collection is the great work of Van Marcke, "The Cattle on the Plains," a veritable masterpiece. It is without question the most brilliant and showy of all his efforts. This is one of the great modern works. The composition is grand and dignified, representing great space; the cattle are finely grouped and the color is opulent. No cattle painter has ever reached a higher level except his master Troyon. The other example is mellow and warm and pastoral in motive. The artist has unconsciously forgotten convention and fascinates us with a scene direct from nature.

Mr. Jefferson had a passionate fondness for rich color, and always demanded cheerful furnishings around him. He gathered together in his European tours quantities of old silver, brass, Oriental stuffs and rugs. This passion for decorative objects and brilliant color led him to be an ardent admirer of Monticelli, the magician of the palette, a dreamer of the Orient, a sensuous painter of fairy grottoes, enchanted gardens and beautiful women in silks, satins and brocades. Five examples of this artist appear in the catalogue. The largest and most important work is of his earlier decorative style; the others are representative examples of his ripest period. Such luxurious color is found in no other painter's work, save possibly Diaz's, who, it is said, had hidden Monticelli for several years, in order to discover for himself the secret of his wonderful imagination and the marvellous tints of his palette.

The example of Vollon was selected for its brilliant arrangement of silver, glass, fruits and flowers; a rare specimen of the skill, craftsmanship and fine decorative qualities of this master without a peer as a painter of still-life.

The gem of the collection, and the rarest work, is the portrait of "Petronella Buys," the burgomaster's wife; a splendid achievement by the great master Rembrandt. This choice example, full of the tenderness of feminine grace, is distinguished in style and characteristic of the aristocracy of the old Dutch. There is genuine life expressed in this portrait. The quaint costume of the times, with the broad ruff and strings of jewels, are suggestive of opulence. The golden color from the magic brush of Rembrandt pervades the work. This is a rare opportunity for the collector, as such examples of the great master of portraiture are seldom presented for public sale.

The old Dutch School is further represented by two examples of Rembrandt's famous pupil, Nicolaas Maes. The larger work, a two-thirds length portrait of a gentleman of the Court of France, is especially noteworthy for the graceful arrangement of drapery and picturesque costume, as well as the golden glow of the canvas. This work shows the influence of Van Dyck in pose and the painting of the hands. The small portrait of a Court lady, very similar in treatment, is highly finished and agreeable in color. It is sincere in workmanship

and carefully executed. While not representing the famous early period of Maes, when most influenced by his master, these pictures are finely conceived and handsome in color.

In the selection of portraits, Mr. Jefferson may be said to have had a decided preference for the English School, as shown in the examples of Reynolds and Lawrence. These artists are represented by distinguished works. The portraits of Sir Joshua, by himself, are extremely interesting and highly original. One, in the prime of life, is a brilliant achievement from his facile hand, and is especially effective in chiaroscuro, and its color sense is rich and Rembrandtesque. The other, less dramatic, represents the kindly old gentleman. The portrait is conspicuous for its fine tone, broad, simple style and gracious presence. The smaller example, "The Death of Dido," is the subject motive of the famous work in the British National Gallery. It is especially effective in its Venetian-like color and fanciful design, directly inspired by the Old Masters. Of Lawrence we have an important work, "The Angestine Children": a beautiful example of this celebrated painter. Charming in style, distinguished in composition, it represents a group of lovely children at play under the shade of noble trees. Among the many figure subjects of Lawrence this large canvas commands attention, and is especially notable for its grace and ideal treatment.

"The Portrait of Canova" ranks high among the choice works of the English School. It is a graceful and noble example of the master. The carriage of the head, with the character of the sitter strongly depicted, added to brilliancy of style and rare color scheme, with the superior quality of draughtsmanship, makes this a fascinating picture; and the ideal head of "Bacchante," a distinct Lawrence type of beauty, is full of youth and feminine grace.

There are three interesting portraits of especial value to the dramatic profession: A head of Macready as William Tell, by Inman; the portrait of Richard Brinsley Sheridan, by Gainsborough; and of Kemble, by Harlow. This group was highly valued from historic association by Joseph Jefferson, and it is hoped they will find a place on the walls of some institution, where they can be enjoyed by the dramatic profession.

"The Harvest Queen," by Hoppner, and "The Gypsy Girl," by Inskipp, are fanciful subjects and representative examples of the Old English school of genre painters, both in design and color.

There is a single example of the Italian School by Simonetti—an allegory on peace and war. This is a popular canvas, painted with a careful brush and executed with academic fidelity. The subject is both interesting and pleasing.

De Goyer, of the Spanish School, is represented by a vivid and forcible impression of a bull-fight.

Jeannin, the famous painter of flowers and still-life, is represented by a large composition. This artist has won many medals and honors, and is recognized as one of the greatest flower painters in France.

Has not the acquisition of these pictures been a potent factor in the delicate refinement and subtle quality expressed in Mr. Jefferson's stage career? Was not the spirit of Corot, Mauve and Israëls echoed in the exquisite poetry of his own art?

To those who shall become the fortunate owners of these paintings there will be an added value—the feeling of love and deep reverence that inspired the bringing together of this famous group and the association of Mr. Jefferson's name with each and every work. The collection bears testimony of his deep love of Nature and Art.

CHARLES A. WALKER.

Émile van Marcke

Jean Baptiste Camille Corot

Charles François Daubigny

Anton Mauve

Josef Israëls

Rembrandt van Ryn



CATALOGUE

SALE FRIDAY EVENING
APRIL 27TH, 1906
AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 1

JOHN CONSTABLE, R.A.

(ATTRIBUTED)

LANDSCAPE

A SMALL upright view of a roadway disappearing through groups of tall trees, with a glimpse of blue sky.

Height, 17 $\frac{1}{4}$ inches; width, 14 inches.

No. 2

ADOLPHE MONTICELLI

FRENCH

1826—1872

THE WOOD NYMPH

AN upright panel of a female figure, nude to the waist, leaning on the bank, with a background of trees. The flesh contrasts in light against the deep-toned background, and a loose, flowing robe of brilliant colors covers the lower part of the figure.

Signed at the right, MONTICELLI.

Height, 16 inches; width, 8 inches.

No. 3

ROBERT L. NEWMAN

AMERICAN

1827—

VIRGIN AND CHILD

A DECORATIVE work with a brilliant color scheme. Newman's paintings are generally fanciful conceptions. He worked with Millet for many years and drew inspiration from his master's early period, when, like Diaz, he painted for color's sake.

Height, 8 inches; width, 6½ inches.

No. 4

UNKNOWN

LANDSCAPE AND OLD MILL

A view of a picturesque moss-covered mill, showing a dam upon the right, with a water-chute and overshot wheel. A road winds out of view behind the mill and a heavily wooded steep bank rises in the background. Huge boulders are piled up in the foreground and the stream runs over a rocky bed on the right of the picture.

Height, 12 inches; length, 15 inches.

No. 5

JEAN BAPTISTE GREUZE

(ATTRIBUTED)

PORTRAIT OF A YOUNG GIRL

This shows a side view of a young girl with reddish hair and large eyes that look through heavy lashes. The flush of youth tinges the lips and cheeks. It is painted in a transparent, thin manner and in a light key. It is characterized by freedom and refinement of treatment.

Height, 16 inches; width, 12 $\frac{3}{4}$ inches.

No. 6

ADOLPHE MONTICELLI

FRENCH

1826—1872

PORTRAIT OF HIMSELF

TREATED in a broad style, it is principally interesting as being his own impression of himself. It is painted in profile, and the aquiline nose and the high, rounded forehead, suggest a man of force and creative power.

Height, 12 $\frac{3}{4}$ inches; width, 8 $\frac{3}{4}$ inches.

No. 7

ADOLPHE MONTICELLI

FRENCH

1826—1872

MEPHISTOPHELES

A FANCIFUL figure suggestive of the title, dressed in a scarlet costume, with a pointed cap, and playing a guitar. The background is a forest with rich green and yellow foliage.

Signed at the right, MONTICELLI.

Height, 19 inches; width, 10 inches.

STUDIES BY ANTON MAUVE

EARLY in his life Mauve became a close student of nature, making a large number of pencil and charcoal drawings in the field. He also worked out of doors for years, making careful anatomical studies of horses, cattle and sheep in color. Of the latter series, many were however completed pictures. A year before his death, Mauve mounted these studies upon mahogany panels, finished, revarnished and signed them. After his decease Mr. Jefferson obtained them from his widow.

No. 8

ANTON MAUVE

DUTCH

1838—1888

ON THE DUNES

THIS little study was made at Laren, Holland, near the seashore, where the light green marsh grass grows up in patches through the white sand. It was, with the addition of a flock of sheep in the foreground, used as the motive of a large oil painting, an important work now owned by E. B. Greenshields, Esq., Montreal, Canada.

Signed at the right, A. MAUVE.

Height, 6½ inches; length, 10 inches.

No. 9

ANTON MAUVE

DUTCH

1838—1888

THE OLD RED HORSE

A HORSE, bearing prominent marks of hard usage and a laborious existence, stands in three-quarters view, back to the spectator, facing the left. The sunlight strikes full upon the animal, strongly accentuating the forms, and casting a deep shadow upon the ground.

Signed at the right, A. M.

Height, 12 $\frac{1}{4}$ inches; length, 17 $\frac{1}{2}$ inches.

No. 10

ANTON MAUVE

DUTCH

1838—1888

THE OLD DUN COW

STANDING in an open field, chewing her cud, this old dun-colored cow is a picture of kindness and patience. Slightly foreshortened, she stands with the light coming from behind. The play of shadows and the subtle gray tone of this study are characteristic of Mauve. It was a favorite of Mr. Jefferson's on account of the delicacy of its color. He used to say: "This is a kindly old cow. One never is afraid of being hooked by her." The effect is of morning sunlight through a hazy atmosphere.

Signed at the right, A. MAUVE.

Height, 12 inches; length, 18 inches.

No. 11

ANTON MAUVE

DUTCH

1838—1888

“THE PENSIONER”

AN old white farm-horse, which has apparently been turned out to spend the remaining days of his life in pleasant repose in a pasture, stands in three-quarters view, facing the left, near a fence which divides a broad field. The sunlight strikes upon the animal from the upper right, casting deep shadows upon the bars of the fence, and in the distance a line of trees extends across the picture in the horizon, and on the right is a suggestion of farm buildings overhung by trees. This picture, which was named by Mr. Jefferson “The Pensioner,” appealed strongly to his love of animals, and he often spoke of it as an example of exalted sentiment and poetical rendering of a subject which, if otherwise treated, would be commonplace.

Signed at the right, A. MAUVE.

Height, 13 inches; length, 17 inches.

No. 12

ANTON MAUVE

DUTCH

1838—1888

GROUP OF CATTLE

A STUDY from nature of a group of cattle, some standing in the water and others upon the bank of a stream, with trees on the opposite side in the distance. This sketch shows a rare perception of values and a unity of tone for which qualities the works of Mauve are highly esteemed.

Signed at the right, A. MAUVE.

Height, 11½ inches; length, 21¼ inches.

No. 13

ANTON MAUVE

DUTCH

1838—1888

INTERIOR OF THE BARN

A BARN, with open door through which a glimpse of landscape is seen. From this opening the light shines upon a figure of a peasant, with pitchfork, stirring up the bedding in the cattle tie-up. There is a big round tub of water in the foreground and a well-filled hayloft overhead.

Signed at the right, A. MAUVE.

Height, 14 inches; length, 17 inches.

No. 14

ANTON MAUVE

DUTCH

1838—1888

RED AND WHITE COW

THIS study is one of the most complete of the series. It is painted in strong sunlight, with a vigorous effect of light and shadow. The play of sunlight upon the back of the cow, and the shadows of blue and violet, contrasting with the red spots of marking, are typical of Mauve's brush.

Inscribed at the right, ATELIER MAUVE.

Height, 11 inches; length, 18 inches.

No. 15

ANTON MAUVE

DUTCH

1838—1888

STUDY OF AN OLD MILL

A NOTE from nature of a moss-covered mill, with water-chute and wheel. The ground slopes down from the level of the pond above. Behind the pond is a background of green trees against a gray sky. Shadows from hidden trees play over the grassy surface of the ground.

Signed at the right, A. MAUVE.

No. 16

NARCISSE VIRGILE DIAZ

FRENCH

1809—1876

TWO PANELS—FIGURES

THESE two little panels represent fanciful groups of figures, painted with landscape surrounding. They represent the earlier period of Diaz's work.

Each, height, 5 inches; length, 9 inches.

No. 17

CHARLES FRANÇOIS DAUBIGNY

FRENCH

1817—1878

EVENING ON THE OISE

DAUBIGNY was a lover of the river and seashore, and a born enthusiast. Filled with the inspiration of nature, he loved to float down the calm surface of the River Oise in his houseboat, rising early to catch the mists of morning, or viewing the villages by twilight and lingering to catch the shimmering rays of the pale moonlight. It was this spirit that gave us his beautiful landscapes, with rich, green grass and skies full of moving clouds.

A bend in the river is shown in the composition, with a rich mass of towering trees. The river bank forms the foreground, and around the bend of the river a boat lies near the shore, while blue hills are seen in the distance. The sky is full of movement and luminous light, warm and mellow, suggestive of approaching evening. The outline of the trees forms a beautiful silhouette and the picture gives one the feeling of great space and distance. It belongs to the period of the "Oise and Seine" landscapes, which are among the best of the artist's works.

Signed at the right, DAUBIGNY.

Height, 17 inches; length, 25½ inches.



No. 18

CONSTANT TROYON

FRENCH

1810—1865

LANDSCAPE

TROYON painted in his early and middle period landscapes pure and simple, with small figures for notes of color. During this time his works, finely finished, closely resembled those of Rousseau in treatment of foliage and general technique. Both painted their subject from the same forest. This example shows towering oaks in rich greens and autumn tints, against a blue sky of great depth. A rider on a white horse is about to enter the woodland road. Two small figures in brilliant scarlet dress are in the immediate foreground.

No. 19

ÉMILE VAN MARCKE

FRENCH

1827—1891

LANDSCAPE AND CATTLE

THIS picture represents a wooded pasture, with a group of oaks in mass which rise on the left of the composition. A patch of open green forms the foreground. From under the trees and bushes two cows are being driven by a milkmaid. A white cow with red spots, in the foreground, head down, is browsing the grass. The sunlight is shining upon her back, making a brilliant spot of light. On the right of the composition a path leads up over a rocky knoll, and through an opening is visible a bit of distant trees and sky.

Signed at the right, EM. VAN MARCKE.

Height, 19½ inches; length, 28 inches.

No. 20

JEAN BAPTISTE CAMILLE COROT

FRENCH

1796—1874

“THE HORSEMAN”—LANDSCAPE AT VILLE D'AVRAY

THIS painting is of the famous “Ville d'Avray” series. Upon the right of the composition is a large group of trees, with wide-spreading branches. A road, starting from the foreground, winds around the borders of a pond. A horseman is seen in the middle distance, a mother, with a child in her arms and a little one by her side, is walking in the road, while a fourth figure is seated on the edge of the pond, contemplating the village of white houses on the opposite bank, a portion of these showing through the branches of the trees. The wooded hill beyond fades into the distance against a sky partly covered by floating clouds.

It is an interesting fact to note, in connection with this collection, which contains a single example of Corot, that Joseph Jefferson's inspiration in art dated from the purchase of a charming landscape by this master. This Corot was the foundation of his love for art, and the beginning of the two collections which he afterwards made. It was one of the four paintings saved from the fire which entirely consumed his first group. These facts, and the associations connected with its purchase, have led Mrs. Jefferson to retain this early example.

Signed at the left, COROT.

Height, 19 $\frac{3}{4}$ inches; length, 25 $\frac{3}{4}$ inches.



A GROUP OF CATTLE

BY

CONSTANT TROYON

No. 21

CONSTANT TROYON

FRENCH

1810—1865

A GROUP OF CATTLE

A GROUP of cattle resting at noonday, with one of the number standing near a hedge of small trees on the edge of the pasture. It is of a later period than the upright example, and was purchased from Durand, Ruel & Sons, of Paris, for Mr. Jefferson's collection.

Inscribed on the left, VENTE TROYON.

Height, 18½ inches; length, 21½ inches.

No. 22

THOMAS COUTURE

FRENCH

1815—1879

THE FUGITIVE

IN the foreground of a desolate landscape is the picture of a man crouching on all fours on rough and rocky ground, apparently searching for water to quench his thirst. The figure is unclad except for a cloth around the loins, and the flesh, in strong sunlight, comes out in vivid contrast against a rough, rocky hillside beyond, over the crest of which is seen a turbulent sky with small patches of strong light.

Signed at the left, T. C.

Height, 25¾ inches; length, 33¼ inches.



*THE ENVIRONS OF A FRENCH
VILLAGE*

BY

CHARLES FRANÇOIS DAUBIGNY

No. 23

CHARLES FRANÇOIS DAUBIGNY

FRENCH

1817—1878

THE ENVIRONS OF A FRENCH VILLAGE

THIS picture, while not so representative in type as the former, possesses the qualities of direct work from nature. It shows a French village, with thatched and red-tiled roofs against a gray sky. The shower has just passed over, and the rolling clouds are breaking into light. In the foreground is a vegetable garden, in which the cool greens of the cabbage plants are contrasted with the warmer notes of green grass in the middle distance. A grove of trees upon the left, with patches of sky showing through them, gives height to the composition.

Signed at the left, DAUBIGNY, 1877.

Height, 20 inches; length, 31¾ inches.



No. 24

ADOLPHE MONTICELLI

FRENCH

1826—1872

COURT LADIES IN THE GARDEN

Two ladies of the court, possibly the Empress Eugénie, with a companion, in the garden of the Tuileries. The attitudes are those of ladies of high court in conversation. They are gorgeously arrayed in velvet, silks, satins and laces. Monticelli was fond of painting the Empress, and represented her in many canvases.

Signed at the left, MONTICELLI.

Height, 16¼ inches; width, 10¾ inches.

No. 25

ADOLPHE MONTICELLI

FRENCH

1826—1872

IN THE CONVENT GARDEN

THIS picture represents two nuns walking under a bower of vines in a convent garden, which is aglow with yellows, and rich transparent greens. It is more restful and quiet than the other examples and more finished in style.

Signed at the right, MONTICELLI.

Height, 13¾ inches; width, 10¾ inches.

No. 26

JEAN BAPTISTE GREUZE

FRENCH

1725—1805

PORTRAIT OF MIRABEAU

PORTRAIT of the famous French statesman in his youth. It is in nearly front view, with the face turned toward the left shoulder. The eyelids are slightly drooping, the brows highly arched, and the lips of the delicately formed mouth are slightly parted. The coat is of a yellowish brown tone and has a velvet collar. The neck is ornamented with a band of lace, tied in a simple knot underneath the chin.

Height, 25 inches; width, 21 inches.

No. 27

LAWRENCE K. EARLE, A.N.A.

AMERICAN

1845—

THE FISHERMAN

A PORTRAIT study of a sun-burned, wrinkled fisherman, of the type found on Cape Cod, Massachusetts.



No. 28

FRANCISCO JOSÉ DE GOYER

SPANISH

1746—1828

THE BULL FIGHT

THE incident of the fight illustrated is when the matador is impaled upon the horns of a furious bull. The distant outline of the arena is shown. A crowd of frantic bull-fighters, with uplifted hands and horror-stricken faces, are following up the infuriated bull. A large hound is jumping at the beast. The color of the bull is steel-gray blue, and the head and shoulders are black. The struggling matador has dropped his scarlet blanket, which lies in the foreground. His left hand grasps the bull's horn, his right is extended in agony, and his head is thrown back as if writhing in pain while being borne aloft by the bull. A ray of sunlight shines through an opening in the canopy overhead and illumines the picture with a rich glow.

Height, 14¾ inches; length, 21½ inches.

No. 29

HENRY INMAN

AMERICAN

1802—1846

PORTRAIT OF MACREADY

THIS is a portrait of Macready as William Tell. The head is turned slightly to the right, the neck is bare, a white tunic shows above the folds of a garment of dark material, and a heavy fur robe is draped over the left shoulder. The hair is arranged in a loose, free manner. The color scheme is warm and agreeable, and the whole effect harmonious. This portrait was also greatly prized by Mr. Jefferson, and hung in a prominent position in the reception room at "Crows' Nest."

No. 30

ENGLISH SCHOOL

LANDSCAPE

ON a rugged bank in the left foreground is seated a peasant woman with a child, and nearby stands a man with a shaggy pony. The reds and blues of the costumes, strongly illuminated by sunlight, are in vigorous contrast against a rocky slope in the middle distance, which is crowned by a group of steep-roofed houses. On the right, at the foot of the eminence, a broad beach sweeps around to an expanse of water which, extending to the far distance in a soft summer mist, shows here and there a few vessels. On the beach are seen people at work and at the foot of the hill a peasant man and woman are engaged in loading a cart drawn by a white horse. The sky is nearly covered by soft, drifting clouds, the light being concentrated on a mass of vapor near the upper left.

Height, 19 inches; length, 27½ inches.



No. 31

NICHOLAAS MAES

DUTCH

1632—1693

PORTRAIT OF A COURT LADY

A SMALL portrait painted with an oval border. It is of the same period as the larger work. The dress is of dark purple velvet, with folds of loose lace crossing the bodice and winding about the arms; and the hair, curling loosely upon the forehead and worn over the ears, falls in two graceful tresses over the shoulders. She wears a necklace and earrings of pearls. This work, which is evidently the portrait of some prominent lady of the Court, was taken from the panel of an ancient carved sideboard, where it had remained for many years.

Signed, N. M.

Height, 18 inches; width, 14 inches.

No. 32

SIR BENJAMIN WEST, P.R.A.

(ATTRIBUTED)

AMERICAN

1738—1820

ST. JOHN

THE half-length figure of the infant St. John, in an attitude of adoration or supplication. With both hands clasped and his head raised, he turns his eyes heavenward as if in prayer. The figure is partly draped in a fur mantle of irregular shape, lined with blue. On his right a small wooden cross lies on the rock against which he is leaning, and on the left of the figure is shown the head of a lamb.

Height, 22 inches; width, 17½ inches.

No. 33

NICHOLAAS MAES

DUTCH

1632—1693

PORTRAIT OF A COURTIER

THIS work is of the late period of Maes, when he painted for the Court of France. The costume and wig of long curly hair are typical of the Louis Quatorze régime. The hands suggest Van Dyck in character.

Height, 28½ inches; width, 23½ inches.

No. 34

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH

1723—1792

THE DEATH OF DIDO

THE original study for his famous masterpiece in the British National Gallery. This popular subject of the romantic series has been reproduced in mezzotint, and it is classed among his greatest achievements. The prostrate form of the dying Dido is lying on the funeral pyre, which is partly concealed by a mass of red drapery. Her form is wrapped in a flowing white robe, only the breast being bared. A dagger lying in the folds of the robe suggests the manner of death. A female figure with outstretched arms and open hands is looking into the agonized face. Behind the group rises a column of dark smoke from the newly kindled fire. In the upper left corner is seen the figure of an angel. The sky is of a dark, deep blue tone, with a gleam of light showing on the horizon.

Height, 14 inches; length, 17½ inches.



No. 35

BERNARDUS JOHANNES BLOMMERS

DUTCH

1844—

THE HAPPY FAMILY

AROUND a table, in a cottage interior, before the open window, are seen a little girl standing, a small boy leaning upon the opposite side, a chubby-faced little child at his side, and the mother with her baby in the cradle. The mother is peeling potatoes and the children are rolling them about on the table. The simple room, with a single chair and a few delft plates over the curtained door of the chamber, suggests a humble home. The sunshine streaming through the window is echoed in the happy faces of the children and of the contented young mother. In the summer of 1904 Mr. Blommers and family visited Buzzards Bay to meet Mr. Jefferson, and see his collection. When I notified him of their coming, he telegraphed for this picture, which was in the writer's studio at the time, to be sent to him at once. On their arrival they were heartily greeted and ushered into the dining room, where Mr. Jefferson had the picture prominently hung. It caught the eye of the author as he took his seat at the table directly in front of his own painting. The pretty compliment was in keeping with the life of Mr. Jefferson, who was always doing some act to make those about him happy. This episode made the entire company merry and the day a joyous one.

Signed at the right, BLOMMERS.

Height, 15½ inches; length, 19 inches.

No. 36

THOMAS GAINSBOROUGH, R.A.

ENGLISH

1727—1788

PORTRAIT OF RICHARD BRINSLEY SHERIDAN

THIS portrait of Sheridan was held in especial favor by Mr. Jefferson as his ideal of the young and famous English playwright whose comedies above all others he enjoyed acting. His character of Bob Acres in "The Rivals" will remain in the memory of the public as one of his great successes. He used to speak of the beauty of this young frank face, with bushy hair, large, expressive eyes, finely formed Grecian nose and cupid-bow mouth. The head is in three-quarters view, to the left. A white scarf, with lace edge, around the neck loosely falls over the lapels of a dark collar of velvet. The coat is of gray-green broadcloth. A bit of foliage is suggested in the background, contrasted against a blue sky.

No. 37

JOHN HOPPNER, R.A.

ENGLISH

1758—1810

THE HARVEST QUEEN

A FANCIFUL portrait of a maiden beauty, painted against a mass of foliage, with a touch of blue sky showing through. The seated figure is in side view, with face turning to the front. She holds a broad hat in her right hand and a sheaf of wheat rests in her lap. Over the canvas is diffused the warm glow of golden autumn tints.

Height, 30 inches; width, 24½ inches.



No. 38

FRANK S. EUGÈNE

AMERICAN

Contemporary

THE MANDOLIN PLAYER

(Copy of FRANZ HALS)

WHILE in Holland Mr. Eugène made a copy of Franz Hals's famous work, "The Mandolin Player." It is especially noteworthy for its freedom, which is the principal charm of the original.

Height, 20 inches; length, 30 inches.

No. 39

UNKNOWN

A KNIGHT IN ARMOR

THIS is the portrait of a handsome young knight, clad in steel armor, showing the head and shoulders. The face, full of vitality and character, with upturned moustache, imperial beard and curly hair, rests against a high neck-ruff. The head is turned slightly to the left, with the eyes looking to the right. A broad band of drapery crosses the breastplate from shoulder to waist.

Height, 31½ inches; width, 22 inches.

No. 40

ALBERT NEUHUYS

DUTCH

1844—

THE YOUNG FISHERMEN

NEUHUYS, besides his views of domestic interiors, has painted many out-of-door scenes. "The Young Fishermen" represents brother and sister angling by the canal bank, under overhanging willows. This picture was selected from the Chicago Exposition as a note opposite to the sombre interior of the Dutch cottage.

Signed at the upper right, NEUHUYS.

Height, $15\frac{3}{4}$ inches; length, $19\frac{1}{2}$ inches.

No. 41

JACOB SIMON HENDRIK KEVER

DUTCH

1854—

LEARNING TO WRITE

A YOUNG boy student pondering over his slate, learning his first lessons in writing. His hands rest upon his slate, his elbows upon the table. There are brilliant notes of color in the tablecloth and in the vase of flowers.

Signed at the left, KEVER.

Height, 18 inches; length, $20\frac{3}{4}$ inches.



CANAL—AMSTERDAM

BY

JACOB MARIS

No. 42

JACOB MARIS

DUTCH

1838—1899

CANAL—AMSTERDAM

THIS canal view in Amsterdam is a typical example of the artist's ripest period. The tops of the buildings of the town are seen above the trees. Upon the right of the composition a windmill towers into the soft gray sky of rolling clouds, and these are reflected in the water. The sky-line is skilfully handled, and the notes of blue and red canal boats add to the charm of the color scheme.

Maris may be said to be the strongest painter of the modern Dutch School. He was a pupil of Couture, and after occasional periods of figure painting devoted himself to the landscape of his country, and has left a wonderful group of paintings behind him. He ranks with the greatest in Europe. His landscape work is characterized not so much for poetry as for vigor, robustness and tone. His wonderful studies of rolling clouds laden with moisture, his views of Dutch towns, canals and windmills, are large in treatment and always dignified. His strength of mind and body is ever evident in the largeness and breadth shown in the execution of his canvases, and his individuality is marked. Intimate with nature in early life, he knew its moods and forms so well that he could carry into the studio impressions and render them upon canvas with fidelity and beauty. He might be styled the Constable of Holland, for his works represent space and largeness. He loved to depict the morning clouds before the rain, the bursting rays of sunlight after the storm, over sea and land. He gave great dignity to his town views by suggesting detail only in grand masses, combined with rich tones and color.

Signed at the left, MARIS.

Height, 16¼ inches; length, 19½ inches.



PLOUGH HORSES RESTING

BY

ANTON MAUVE

No. 43

ANTON MAUVE

DUTCH

1838—1888

PLOUGH HORSES RESTING

MAUVE was especially fond of painting horses. He never chose sleek and well-groomed animals, but preferred the work-horse, the farmer's companion, rough and rugged, patient and kindly. The two tired horses have been driven up into the shade of the trees, away from the noonday sun, and patiently wait to be freed from their traces. A sorrel horse stands with his white mate, close to a line of trees on the edge of the field. The ploughman is seen over the back of the white horse, busy with the harness, and in the near foreground is the plough of the primitive kind still in use in Holland. The sunlight casts strong shadows beneath the animals. This picture was painted at the beginning of his Laren period, and was shown at the Comparative Exhibition in 1904 in New York.

Signed at the right, A. MAUVE.

Height, 17 inches; length, 29 inches.



MOTHER AND CHILD

BY

ALBERT NEUHUYS

No. 44

ALBERT NEUHUYS

DUTCH

1844—

MOTHER AND CHILD

A COMELY young Dutch mother, seated peacefully in her comfortable little cottage, is busily engaged in cutting out a new garment for her little girl, who stands at her knee attempting to attract the mother's attention. On a rude low table near the group sits a cat which, pausing from its game with the sewing materials, watches intently the action of the woman as she runs the scissors through the cloth. The little domestic scene is illuminated by the concentrated light from a small window on the left of the composition, which vigorously accentuates the flesh and the drapery, and fills the broad shadows with warm reflections.

Signed at the right, ALB. NEUHUYS.

Height, 25¼ inches; width, 21 inches.



A CUP OF TEA

BY

JACOB S. H. KEVER

No. 45

JACOB SIMON HENDRIK KEVER

DUTCH

1854—

A CUP OF TEA

AN old Dutch peasant woman, wearing a tidy white cap and coarse garments, is seated at a table in a simple cottage interior, holding a small Bible in one hand, while she pours herself a cup of tea with the other. The figure is in strong light from the upper left. In the background are a few characteristic articles of furniture.

Almost one of the last acts the writer had to perform for Mr. Jefferson was to purchase this work for his collection. Although very ill, he could not refrain from looking at and buying new pictures. This fine, crisp example of Kever's appealed to him on account of the fresh vigor of its touch and its directness of painting, and the quaint severity of character expressed by the old Dutch lady enjoying her favorite beverage. The color scheme is rich, and entirely the opposite of "The Sewing School."

Signed at the right, KEVER.

Height, 20 inches; width, 18 $\frac{3}{4}$ inches.

No. 46

MISS WALLY MOES

DUTCH

1857—

AFFECTION

THIS artist was a pupil of Mauve and painted with him at Laren. She follows closely the master, particularly in subtlety of tone. The elder sister, seated in a chair, is holding the little sleeping brother with hands clasped around his waist.

Signed at the upper right, WALLY MOES, '93.

Height, 30 inches; width, 21 $\frac{1}{4}$ inches.



No. 47

H. BELLIS

STILL LIFE

A JOINT of uncooked beef, two cut steaks, an apple, celery, a cabbage and lettuce, and various other vegetables are grouped on a kitchen table in a modified light from the upper left. The background is a graded tone of gray.

Signed at the lower left, H. BELLIS.

Height, 23½ inches; length, 29 inches.

No. 48

LUDWIG MEIXNER

GERMAN

THE MOON

IN the left foreground is a bit of irregular sandy beach, and a rustic ferryboat with several occupants is being pushed from the shallow water to cross a little inlet to a landing place on the opposite shore. The rippling surface of the inlet twinkles with the reflected light from the full moon, which breaks through a stormy sky near the zenith. In the middle distance a point of land projects into the picture from the right, and on this point stands a large château surrounded by a high wall overhung by large trees. In the distance on the left is an open expanse of water, flooded by the moonlight, and beyond, in the horizon, is a lofty hill, partly concealed by drifting veils of rain from the storm clouds above.

Signed at the lower left, LUDWIG MEIXNER.

Height, 23 inches; length, 30½ inches.

No. 49

ATTILIO SIMONETTI

ITALIAN

Contemporary

PEACE AND WAR

THE scene is laid at the corner of a Roman street, and represents a blacksmith shop with door open wide. A helmet hangs outside, and guns and a wheel rest against the wall. A defiant warrior, with top boots and jaunty hat, is standing in front of an out-door forge. The smith, stripped to the waist, is repairing the warrior's broken armor. Pincers and hammer lie upon the pavement. In contrast with the significant occupation of the maker of warlike weapons and armor is the little baby girl seated in the open door of the workshop, with a dove by her side. A few feet away is a group of doves feeding on the crumbs thrown out for the amusement of the child. The artist has evidently intended to draw the parallel of innocence and youth, and the doves as emblems of peace, with the occupation of the father, who toils in the manufacture and repair of weapons.

Signed at the left, ATTILIO SIMONETTI, 1875.

Height, 22 inches; length, 23 inches.



Alfred Dreyfus
Paris 1871

PORTRAIT OF PETRONELLA BUYS

BY

REMBRANDT VAN RYN

No. 50

REMBRANDT VAN RYN

DUTCH

1606—1669

PORTRAIT OF PETRONELLA BUYS,
WIFE OF BURGOMASTER OF CARDON
(Oval Panel)

The "Portrait of Petronella Buys" was brought to this country by Messrs. Knoedler & Co., of New York, who procured it from Charles Sedelmeyer, of Paris, in 1894, and was purchased of the former house by Mr. Joseph Jefferson shortly after this date.

The following inscription is on the back of the panel:

"Tonker Petronella Buys seyne Hurjsor naes dato gelrout sen de H^r Borgem^t Cardon." Signed and dated 1835 (sic).

Described in Smith's Catalogue Raisonné, Vol. VII, p. 160, No. 497:

"A lady about thirty-seven years of age, having an oval face, represented in nearly a front view. She has on a white cap, and wears a very large full ruff, edged with lace, and a black silk dress, and is adorned with a cluster of gold chains suspended round the neck, and reaching down to the bodice." Dated 1633.

Height, 31¼ inches; width, 23⅛ inches.

Collection of DE HEER ROOS in 1836.

Collection of ADRIAN HOPE, London, 1894.



PORTRAIT OF SIR JOSHUA REYNOLDS

BY

HIMSELF

No. 51

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH

1723—1792

PORTRAIT OF HIMSELF

THERE are three examples of Sir Joshua Reynolds's work in this collection. The most important is the "Portrait of Himself" in middle life. Sir Joshua was fond of painting his own portrait, arrayed in fanciful costumes; and there are several of this description in existence, painted at different periods of his life. This work is a replica of the large well-known example in the British National Gallery, with the exception that it shows less of the figure. It is one-third length, with the head in three-quarters view to the right and the eyes turned towards the spectator. **H**e wears a broad velvet cap, a dark reddish brown coat with velvet collar, and a white collar and lace ruff. The hair, brushed back of the ears, falls in a loose curly mass upon the shoulders. This portrait was loaned for a season to the Museum of Fine Arts, Boston, for the benefit of students.

Dated 1770.

Height, 30 inches; width, 24 $\frac{3}{4}$ inches.



*PORTRAIT OF SIR JOSHUA REYNOLDS
AT THE AGE OF SEVENTY*

BY

HIMSELF

No. 52

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH

1723—1792

PORTRAIT OF HIMSELF AT SEVENTY YEARS

ANOTHER portrait, painted in old age and of striking contrast to the other when in the prime of life. The great artist has grown gray; his eyesight has dimmed, necessitating the wearing of glasses. The head is in full face. The mouth is drawn, and the expression is dignified and kindly.

Height, 30½ inches; width, 25 inches.

No. 53

ANTON RAPHAEL MENGES

GERMAN

1728—1779

PORTRAIT OF AN UNKNOWN GENTLEMAN

THIS is a half-length figure of a middle-aged gentleman in full-bottomed white wig, brown velvet coat and breeches, and figured waistcoat. A broad band of red ribbon crosses his chest from the right shoulder and full ruffles fall over his wrists. He is seated at a table on which stands a metal inkstand with quills, and, holding a sheet of manuscript in his left hand, extends his right with a gesture of emphasis, while he turns his head over his right shoulder as if about to read from the paper. The background is a graded tone of gray, showing a green curtain on the right.

Height, 42½ inches; width, 33½ inches.



PORTRAIT OF KEMBLE

BY

GEORGE HENRY HARLOW

No. 54

GEORGE HENRY HARLOW

ENGLISH

1787—1819

2006
PORTRAIT OF KEMBLE

THE youthful actor is seated at a table in an attitude of repose, resting his head on his right hand. A large open book is lying in front of him, suggesting that he has been studying a part. The head is in full front view and is strongly lighted from the upper left. He wears a dark brown coat with a rolling collar, and a loose white shirt shows at his neck and wrist.

Height, 30 inches; width, 24 $\frac{3}{4}$ inches.

No. 55

GEORGE MORLAND

ENGLISH

1763—1804

6371
THE BELL INN

Two horsemen have halted for refreshment under the cool shadow of a thatched-roof English inn. One has dismounted and is sitting upon the ground, with a mug of ale in his hand. His dark chestnut-red horse stands in front of the door. His companion sits in the saddle directly behind, upon a white horse. He has a bowl in his hand, just received from the barmaid, who, dressed in apron and snow-white cap, stands looking at him. Two setter dogs are seated in the doorway, anxiously watching their master for food. A large pump, with a pail, stands on the left of the picture. Over the roof hang the branches of a large tree, and the sign of the inn is seen at the end of the courtyard, together with a glimpse of the distant landscape and blue sky.

Signed at the left, G. MORLAND.

Height, 27 inches; length, 35 inches.



PORTRAIT OF CANOVA

BY

SIR THOMAS LAWRENCE

No. 56

SIR THOMAS LAWRENCE, R.A.

ENGLISH

1769—1830

PORTRAIT OF CANOVA

THE head is nearly in profile, turned to the left, and the eyes look in the same direction. He wears a velvet jacket, trimmed with fur, over a loose waistcoat, and a white shirt with a soft rolling collar.

Canova had a picturesque head like Byron, with florid complexion and dark hair, and for the distinction of his type has been painted in several positions by Lawrence. This portrait formerly belonged to Henri Rochefort, of Paris, was imported by Messrs. Durand-Ruel, and was purchased for the Jefferson collection in 1896. It has been shown in New York at several loan exhibitions.

Height, 38 inches; width, 30 inches.

No. 57

JAMES INSKIPP

ENGLISH

1790—1868

THE GYPSY GIRL

A YOUNG woman of gypsy type, seated, with her hands resting in her lap. A red cloak hangs loosely over her shoulders. She wears a high-crown hat with a broad brim. On the right is seen a landscape with a luminous sky.

Height, 40 inches; width, 30 inches.



BACCHANTE

BY

SIR THOMAS LAWRENCE

No. 58

SIR THOMAS LAWRENCE, R.A.

ENGLISH

1769—1830

BACCHANTE

LAWRENCE was fond of painting fancy heads, and left a number of this class distinguished for their beauty of type. The "Bacchante" is one of the best examples of this period. In this head the blush of youth is given with a purity of tone and delicacy in keeping with the subject. The curly hair interwoven with the leaves of the vine suggests the title of the picture.

Height, 20½ inches; width, 17 inches.

No. 59

H. GUILMARD

FRENCH

Contemporary

CHARTRES

THE motive of this picture is found in the old town of Chartres, and the view is taken from the middle of a canal leading back of the great cathedral, which rises high above a mass of houses in the middle distance on the left. The canal extends out of the picture and nearly covers the foreground. On either side are rows of old houses, some of them half timbered, and all of them with steep thatched or tiled roofs. The sky is covered with masses of cumuli, and the strong light is echoed on the quiet waters of the canal.

Signed at the lower left, H. GUILMARD, 1875, CHARTRES.

Height, 21½ inches; length, 32 inches.



No. 60

FRANK S. EUGÈNE

AMERICAN

Contemporary

PORTRAIT OF CALVÉ IN "CARMEN"

A HALF-LENGTH portrait of the famous singer in her most successful rôle. She stands erect with her head thrown back over her right shoulder, her left hand upon her hip, and her right raised to her neck. Her face is in three-quarters view to the left, and is framed by a mass of wavy hair which falls in large tresses upon either shoulder. The eyes are turned directly toward the spectator.

Mr. Jefferson commissioned Eugène to paint this portrait after he became acquainted with Calvé, in order that he might have a recollection of the famous artist in "Carmen."

Signed at the right, F. EUGÈNE.

Height, 40 inches; width, 28 inches.

No. 61

ADOLPHE MONTICELLI

FRENCH

1826—1872

CUTTING HER LOVER'S NAME

THIS is a fanciful composition of five maidens grouped together in a forest environment. It was executed at the time when Monticelli painted a series of decorative panels and more carefully executed works. The central figure of this group is seated, looking downward, and a second figure upon the left is looking upward, as if admiring her beauty. Another, with head covered with a broad hat, forms the right of the central group. Two other figures stand behind these. The one in front appears to be carving upon the bark of the tree the name of her lover. Another maiden, with hand upon her shoulder, is watching the inscription. The amber-colored background, suggestive of the glow of autumn, forms a harmonious setting for the fascinating group of maidens, sumptuously clad in silks and laces.

Signed at the right, MONTICELLI.

Height, 61 inches; width, 39½ inches.

No. 62

ANTOINE VOLLON

FRENCH

1833—1890

STILL LIFE

A TALL silver beaker, a teapot, a glass vase with roses, a porcelain dish with fruits, afford the artist an opportunity to display his consummate skill in the imitation of textures and rich colors.

Mr. Jefferson had a fondness for rich and decorative objects in bric-à-brac, hangings and furniture. In his European tours he gathered together many objects in china, old silver and embroideries, which were arranged with taste in his former homes in Hohokus, N. J., and his first house at Buzzards Bay, Mass. Almost all of these precious relics were destroyed in the fire that consumed the latter place. Notwithstanding this great and irreparable loss, he could not refrain from adding to his newly built home at Buzzards Bay fresh notes of interior decoration and new paintings. He often said: "The eye should always rest upon bright and cheerful objects." The writer spoke to him one day of Vollon's work and described the fine example which is reproduced upon the opposite page. Upon first sight he bought it. He said of Vollon: "He is a master craftsman and a born painter."

Signed at the left, A. VOLLON.

Height, 35 inches; width, 24 inches.



No. 63

ALEXANDRE LOUIS BOUCHÉ

FRENCH

(PUPIL OF COROT)

Contemporary

LANDSCAPE WITH SHEEP—TWILIGHT

A LARGE farmhouse with thatched outbuildings stands in a village street on a broad sandy road, and through the wide-open doorway of the barnyard a peasant woman, accompanied by a dog, is herding a large flock of sheep into the enclosure. On the right the road winds away between scattered houses and disappears in the middle distance. The horizon is formed by a line of wooded hills against a brilliant sunset sky, and large, threatening storm-clouds drift up toward the zenith. Bouché has received many inspiring letters upon the quality of his work from the leaders of art in France.

William Bouguereau writes: "I am happy to bear testimony of the high esteem in which I hold the talent of Mr. A. Bouché. The very interesting paintings that he has exhibited in the different Salons and at the universal exhibitions have given him a rank among the first landscape painters of France."

J. J. Henner's words of praise: "I have said of Mr. Bouché he is one of our greatest landscape painters. For more than twenty years I have followed him in our Salons with admiration. He puts in his paintings the poetry of evening as no one else does, and I am happy to be able to pay him this tribute."

T. Robert Fleury: "I have the highest esteem for the talent and personality of Mr. A. L. Bouché. He is an artist of the greatest quality and his paintings are certain some day to bring a very large price. . . . His paintings have the admirable manner and qualities of the school of 1830. I cannot say too much that is good for this great painter."

Léon Lhermitte: "What works I saw during my last visit in June were so vigorous and fresh, and executed with that powerful strength of which you nearly alone to-day possess the secret, that I look forward to our next meeting for a royal treat for my eyes."

"Paris, December 16th, 1904.

"Sir: I am happy to tell you I have known Mr. Bouché for a long time, and am a great admirer of his talent. He is one of our first landscape painters. Receive my sincere salutations."—H. Harpignies.

Signed at the right, BOUCHÉ, 1902.

Height, 39 inches; length, 46 inches.

Parijs 16 jhr 11/04

J'ai été heureux de
pouvoir vous dire que
je connais maintenant Bonhi
depuis longtemps et que
j'ai un grand admiration
de son talent. qui est
un de nos premiers
Poètes.

Reuz Monnier, mes
salutations amicales
A. H. Spiggen.



Burke 1908

THE SEWING SCHOOL

BY

JACOB S. H. KEVER

No. 64

JACOB SIMON HENDRIK KEVER

DUTCH

1854—

THE SEWING SCHOOL

Six little Dutch maidens in a sewing class are seated with their teacher in front of an old thatched cottage, busily engaged in their allotted tasks. It is a warm day of early spring, and, intent upon their work, they are all unconscious of their surroundings. One of the little girls has been isolated from the others, apparently as a punishment, and sits apart near the open door of the cottage. On the right of the composition, beyond the row of busy children, is a vista over a cheerful spring landscape to a mysterious distance, where luminous clouds are gathered near the horizon.

Signed at the right, KEVER.

Height, 23 $\frac{1}{4}$ inches; length, 33 $\frac{3}{4}$ inches.

THE

JEFFERSON PICTURES SOLD.

Bring a Total of \$229,135 at Auction—
"Return of Flock" Fetches \$42,250.

The biggest art sale of the season and one of the largest single night sales of pictures on record was that at Mendelssohn Hall last evening when Mr. Kirby of the American Art Galleries disposed of the seventy-four paintings of the collection of the late Joseph Jefferson for \$229,135.

The highest price of the sale was \$42,250, paid by Scott, Fowles & Co., for "The Return of the Flock," by Anton Mauve, an advance over the record-breaking price paid by Herman Schauss for "Sheep Coming Out of the Forest," by the same artist, for which he paid \$40,200 in 1905.

A second important Maive, "The Loggers," brought \$28,100, given by Stewart Barr; A. Pryor paid \$2,600 for Rembrandt's "Portrait of Petronella Buys," Israel's beautiful "Madonna of the Cottage" went to G. DuPont for \$10,500, and a wonderful Van Marck, which was one of the important canvases of the sale, went to F. S. Flower for \$10,000 on the first bid.

A. Daubigny, "Evening on the Oise," brought \$8,100, and "The Horseman," by Corot, which was received with great enthusiasm, \$10,500. These were the high prizes of the evening, and there was a very general feeling that there were few pictures that did not bring their full value.

From the first the Jefferson collection has created great enthusiasm. The galleries have been crowded with visitors to see it. One thousand tickets were given out for last night's sale, a quarter more than are usually demanded, and a crowd was waiting to get in before the doors were open. The enthusiasm inside manifested itself in applause and in a continual chatter which had occasionally to be checked.

"Only a museum wants a picture like that," said one of the men in the audience, "a fourth the size it would bring a better price."

"A Cup of Tea," by Kever, was one of the interesting pictures of the lot, being the last bought for Mr. Jefferson, then ill, but much delighted with the quaint homeliness of the painting.

Following is a list of pictures, artists, buyers, and prices:

Landscape, John Constable, R. A., to G. A. Wertheim	\$175
The Wood Nymph, Adolph Monticelli, to A. Pryor	725
Landscape and Old Mill, unknown to Emily Merald	100
Portrait of a Young Girl, Jean Baptiste Greuze, to P. Becknam	140
Portrait of Himself, Adolphe Monticelli, to Cottler & Co.	230
Mephistopheles, Adolphe Monticelli, to Cottler & Co.	290
On the Dunes, Anton Mauve, to F. S. Flower	600
The Old Red Horse, Anton Mauve, to E. R. Thomas	400
The Old Dun Cow, Anton Mauve, to Mrs. Rowland Nickerson	325
"The Prisoner," Anton Mauve, to F. S. Flower	500
Group of Cattle, Anton Mauve, to H. Nicola	1,000
Interior of the Barn, Anton Mauve, to J. R. Andrews	475
Red and White Cow, Anton Mauve, to J. Wertheim	400

FASTES

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Special ATLANTIC Walter Christie competitor in ever since the afternoon display in the city his 110-horse, breaking time 0:35 1-5. This made by an Omaha Beach there this year. Christie's time for the Atlantic last year, by beats the best on the Cape. Christie drove in the Vanderbilt. It has been present state three years' employs a direct. His fast time for heavyweights.

The Darracq he won the Vanderbilt mile in 0:41 William Wallis Darracq, did 0:41 with his 60-horse 0:51 3-5. The Daimler touring the mile in the the best time touring car. N. Harding, a touring cars. Harding won Edge's Darracq.

One slight advantage of the race for the Rogers, whose the first race by the hood of as the cars in though in the pace, he kept stopped it. His face. The cup with the 0:47 3-5. Vaug

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LANDSCAPE—EVENING

BY

THEOPHILE DE BOCK

No. 65

THEOPHILE DE BOCK

DUTCH

1851—1904

LANDSCAPE—EVENING

IN the foreground is a small area of rough pasture, where patches of sand alternate with coarsely growing grass, weeds and small bushes, and two white goats browse upon a patch of rank verdure. On the right, growing in the edge of a large forest in full foliage, is an old birch with few leaves and many dead branches. On the left, in the middle distance, a low, irregular hill, crowned by a few stunted trees, is seen in silhouette against an evening sky filled with luminous clouds. A few birds hover around the tree-tops, seeking shelter for the night.

De Bock received his instruction from Jacob Maris. While he was to a certain extent reminiscent of this painter, he had sufficient individuality to command rank in the modern Dutch School. He painted skies with rolling clouds similar to those seen in Jacob Maris's works.

This work, and another by Bouché, were the last purchases made by Mr. Jefferson, and were procured as he passed through New York on his way south. When asked why he wished to buy additional works of art while he was so ill, he replied: "They give me so much pleasure, now that I have given up my acting. Is it not fortunate that I have left to me my paintings and my love of nature? Please purchase these paintings for me and forward them to Palm Beach, Florida, where I can have the enjoyment of them during the winter."

Signed at the left, TH. DE BOCK.

Height, 30 inches; length, 45 inches.



THE MADONNA OF THE COTTAGE

BY

JOSEF ISRAËLS

JOSEF ISRAËLS

DUTCH

1824—

THE MADONNA OF THE COTTAGE

THIS artist has found themes in the lowly life of the fisher-folk of his own country, and, while he was also a painter of landscape, he made use of it only as a setting for his figures. His early work was labored and overwrought, somewhat prosaic in composition and often violent in color when compared with his middle and later periods. His work then became more sensitive and full of atmospheric charm, with luminous shadows, large, free and vigorous brush-work. To-day, at eighty-one, he looks out over a harvest of ripened years and reviews a life-work of marvellous success. His energy and indefatigable industry have been rewarded by countless medals and honors. He has lived, like few other artists, to reap the benefit of his own efforts in life. At eighty years of age he received national honors from his Queen, his countrymen, contemporary artists and friends from two continents. In 1892 Mr. Jefferson selected out of the many great works from Israëls' brush "The Madonna of the Cottage" as representative of the best period of his painting. The title is suggested by the picture of the "Madonna" which hangs upon the wall of the lowly fisherman's cottage, in the dim light. The artist compares the Virgin and Christ Child with the young Dutch mother bathing the first-born infant. The fond mother bending over the fat, chubby babe, tenderly held in her lap, is gently drying the little one after the bath. An arm hangs loosely over her hand, and the little foot and leg are drawn up as if in fear of the water. The mother wears a loose white cap, a pale blue homespun dress, a coarse apron, and clumsy wooden shoes. One foot rests upon the red-tile floor; the other is firmly planted upon a low stool. Close by her side is a chair, with a towel thrown over the back, and a bowl of water upon the seat. The figures are lighted by the glow of a fire in the open hearth, and also by a window which does not appear in the picture. Except for a few simple ornaments and a clock on the mantel, the room is otherwise empty.

Joseph Jefferson corresponded with Josef Israëls upon the merits of this work, and received as a gift an autograph copy of his "Travels in Spain." Upon the fly-leaf Mr. Jefferson wrote of his appreciation of the Madonna picture.

Signed at the right, JOS. ISRAËLS.

Height, 50½ inches; width, 41¾ inches.



This book is a precious gift-
bestowed upon me by the Author
Josef Israels a great Painter
and a simple but charming
writer - one of our greatest works
has adorned my library for
many years, & my family and
myself have been delighted
and even comforted by its
charming pictures -

J. J. J. J.
Palm Beach
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Dec 25th
1901

No. 67

ANTON MAUVE

DUTCH

1838—1888

THE RETURN OF THE FLOCK

A LOVER of Millet and Corot, and inspired by the quiet scenes of nature, Mauve holds a high rank among modern artists. He was fascinated with the charmed brush of the Barbizon painter of the springtime, and his silvery gray tones find an echo on his palette. He admired the simplicity and quiet dignity of subject in the pictures of the great painter of peasant life; and his own works have much the same repose. In early life he was influenced by Troyon, as is seen in his cattle subjects, which show a similarity of motive and treatment. Like Millet he changed his methods and style, and, leaving the influence of these masters behind him, he located his studio in the quiet village of Laren in Holland, not far from the sea. Here he became *Mauve*, and, under the inspiration of the simple landscape which surrounded him, he began to paint his own ideals. As a sensitive colorist he may be compared to Corot, and while his pictures do not possess the statuesque dignity of Millet, they are distinguished for unity, delicacy and beauty of composition. He died at fifty years of age, at the height of his reputation, and to-day his name is honored on both sides of the Atlantic. With the exception of Corot, no other artist's works have risen so rapidly in value after death. It would scarcely be possible for any one to receive more happiness from a work of art than Joseph Jefferson did from "The Return of the Flock." It was his constant companion in later years, and he always refused to sell it, although he received many offers. He placed it in a panel at the end of his dining room in his new home. This space was specially arranged for the painting, and it was lighted by day from a large window, and at night by electricity. When at home he sat before it at every meal, and daily enjoyed its simple beauty. Every guest who visited "Crows' Nest" was introduced to this important treasure as to a member of the household. I well remember how he remarked, when planning the building of his new house after the fire: "I shall construct my new home to receive my *Mauve*, and shall make it fire-proof."

"The Return of the Flock" was purchased at the sale of the collection of Dr. Gerardus H. Wynkoop, of New York City, in 1890. It was given the place of honor in the centre of the south wall of Room No. 10 in the Paris Salon of 1887, and was awarded a medal.

In the fall of 1886 Mr. William H. Howe, the noted cattle painter, made a visit to Mauve's home in Laren. He writes: "I was walking with Mauve one morning when he got the first impression and motive of this masterpiece [a black and white charcoal and crayon drawing, since sent to the writer by Madame Mauve, after his death]. When we returned from the walk, Mauve was greatly interested with the motive and said he could make a *greater work* from it than the subject he had mapped out, which was then sketched upon canvas and tacked up on his studio wall." A second charcoal drawing made of this subject was owned by the late Mr. L. F. Roos.

Mr. Bastert, an artist friend, and Madame Hugenholtz, of Laren, his pupil, who now lives in the old studio, both affirm that the medal was always considered by Mauve to have been awarded for his "Return of the Flock," and this is the opinion of other artists in Holland. Mauve himself cared little for the honor, and never even sent for the medal, which remained in Paris for several months afterward, and only received his certificate. The secretary wrote to Mr. Bastert, asking him to take charge of the medal. A festival was secretly planned by Mr. Bastert and Madame Hugenholtz, and the Laren villagers, bedecked in garlands and flowers, assembled in a barn. The shepherd who had been Mauve's model in the field for many years was dressed in a fancy costume and given the honor of making the presentation speech. Mauve was led, unsuspecting, into the midst of the assembly of his friends, who showered him with flowers and placed a wreath upon his head. The old shepherd then stepped forward and timidly presented the medal. The sensitive, modest artist received the same in silence, so overwhelmed was he with the ovation. This charming episode ended with music and a dance. All present at this festival knew that the medal had been awarded to Mauve for his masterpiece and *last important work*. He died in 1880, after an illness of many months.

The picture represents an undulating stretch of open pasture with a low knoll rising on the right. It is covered with a heavy growth of heath, ripened and browned by the autumn frosts. Patches of white sand are seen here and there. On the hill-top, on the horizon, groups of bushes and a lone tree are relieved against a simple gray sky. A low line of hills is faintly discernible in the distance. A flock of sheep, with strong light playing upon their backs, casting deep shadows, are moving across the pasture, following the lead of the shepherd. The main flock is closely huddled together, a few sheep are scattered to the right and left, and four lambs trot along behind; and one, weaker than the rest, in the immediate foreground finds it difficult to keep up with the flock.

Signed at the right, A. MAUVE.

Height, 40 inches; length, 64 inches.



No. 68

ANTON MAUVE

DUTCH

1838—1888

THE LOGGERS

THE motive of this picture was found at Laren, the home of the artist in Holland, and it represents a group of workmen who have finished cutting down several large trees. Two are engaged in securing a log to a pair of wheels for transportation. The third, with uplifted axe, is trimming off the branches from the other logs. A pair of dark red horses, with a light sorrel red leader, are hitched to the wheels. They are at rest, with loose trace chains hanging from their collars. The leader has his ears pointed backward as if to catch the master's word. The winter coats of the animals are ruffled with the cold, and the breath from their nostrils is congealed. The fallen logs, with moss-covered bark, show the ends of the new-cut wood, from which the sap seems to flow. A few chips and a stray branch lie in the foreground on the rough, frozen ground, which is covered with patches of dead grass. The men and horses are relieved against a background of distant trees. Over all is a cold gray sky, laden with the morning mist.

Long before Mauve became known to the world of picture buyers, Daniel Cottier purchased this vigorous canvas. He was commissioned to decorate the interior of the home of the late Bartol Schlesinger, of Boston; and "The Loggers" was given a place of honor in the large reception hall of his mansion. Through the courtesy of Mr. J. H. Englis, the business partner and successor of Mr. Cottier, the writer had the pleasure of viewing this painting. It appealed to him so strongly that he asked of the host the privilege of bringing to see it Mr. Jefferson, who had for several years owned "The Return of the Flock," and had become an ardent admirer of Mauve's works. As he stood before it for the first time, with upraised hands he said, "What a marvellous work of sobriety and strength!" He

asked again, the following summer, to see the work, and made a third visit on the succeeding season. He then laughingly remarked to Mrs. Schlesinger, "If this picture is ever offered for sale, let me know." He little thought his request would be granted. After the decease of her husband, Mrs. Schlesinger wrote and offered him "The Loggers." He immediately sent his check, and became the fortunate owner. It was sent to Buzzards Bay, and hung in the music room. It was his custom to introduce his guests to his home by placing them in a position in the reception room, fronting the open arches leading to the dining room, at the end of which hung "The Return of the Flock." He would then turn them right-about-face and introduce "The Loggers," with a smile of satisfaction upon his face.

Signed at the right, A. MAUVE, '77.

Height, 44 inches; length, 83 inches.



FEEDING THE BABY

BY

ALBERT NEUHUYS

No. 69

ALBERT NEUHUYS

DUTCH

1844—

FEEDING THE BABY

A YOUNG mother, dressed in the simple costume of a Dutch peasant, is seated in a rude chair near a table, holding in her lap a small child whom she is feeding with a spoon. On the table stand a small dish and a earthen jug.

The Dutch mother, with chubby baby, has been a theme upon which this painter's brush has told many a story on canvas. There are true motherhood and sympathetic love depicted in his rendering of the various phases of maternity. He may be said to be of brighter humor and lighter in subject motive, and generally his palette is fuller in color than Israëls'. His pictures are always harmonious in tone and agreeable in composition. Like Israëls, he claims to touch the heart, and while the former may be more dignified and grander in conception, Neuhuys is a worthy follower and now takes foremost rank in Holland. He is always simple and broad in his art, and never trivial. He sent to the Chicago Exposition this important work, which was one of the most prominent of the Dutch exhibit.

After leaving the Exposition at Chicago this picture was shown at the Boston Art Museum at a loan exhibition of a collection of paintings by Israëls and other contemporary Dutch artists. When Mr. Jefferson's attention was called to this sturdy work of Neuhuys', he commissioned the writer to purchase it, together with a smaller work entitled "The Young Fishermen."

While in Boston, in 1894, Mr. Neuhuys visited Mr. Jefferson's home and had the pleasure of seeing this picture there. He then said that it was of his best period and was one of the most successful efforts of his life.

Signed at the right, A. NEUHUYS.

Height, 53½ inches; width, 40½ inches.



THE ANGESTINE CHILDREN

BY

SIR THOMAS LAWRENCE, R.A.

No. 70

SIR THOMAS LAWRENCE, R.A.

ENGLISH

1769—1830

THE ANGESTINE CHILDREN

THIS portrait group, owned formerly by the Angestine family, in England, for whom it was painted by Lawrence, is one of the largest works from his brush, and is thoroughly characteristic of the artist. It represents a group of children under the spreading branches of trees upon a side-hill slope, with a winding path leading out into the sunlight. A handsome type of boy, in velvet costume with white collar, stands near a tree-trunk on the right, with a besom in his hand. On the opposite side, facing him and seated upon the ground, is a little girl partly in light and shade, with uplifted face looking at her brother. In the middle, to the right, is seated the older sister, and supported by her arm is a chubby, golden-haired boy, holding a shovel which he is attempting to use. The two central figures are in full light against the shadowy background of the trees. The pervading notes of mellow golden browns and reds are united into a warm and harmonious whole.

Height, 72 inches; width, 58 inches.



CATTLE ON THE PLAINS

BY

ÉMILE VAN MARCKE

No. 71

ÉMILE VAN MARCKE

FRENCH

1827—1891

CATTLE ON THE PLAINS

A THOROUGHLY representative picture by the famous cattle painter and foremost pupil of Troyon. During his life Van Marcke produced several large and important canvases which might be styled museum pieces. This example ranks high among his other great works and in some respects is perhaps the most dramatic and brilliant in effect as well as the largest in subject motive. In it he rises to the dignity and power of his master, and has given us that feeling of grandeur and space which distinguish the productions of Troyon. The composition represents the flat pasture-land of Normandy. On the left the vista extends to distant hills and lines of trees, and in the middle distance on the right rise thin, high trees, with loose foliage. Beyond, a grove of trees is dimly outlined against a stormy gray sky, full of moving clouds clearing after a storm. A large herd of cattle is scattered in a graceful line from the foreground to the middle distance, principally in a mass on the left, where are seen two cows, dark reddish brown with white spots, and a third one, which is light red with a white face. The ground, covered with grass and herbage, is marked by the shadows cast by the cattle, which a herdsman seated upon a white horse is rounding up. The season is autumn, and the sunlight plays through the broken clouds upon the golden and yellow foliage or flashes over the plain, shining on the backs of the cattle. The cattle are admirably drawn and the work is painted with a vigorous brush in Van Marcke's best spirit.

Charles Coutry executed a brilliant etching of this painting.

Signed at the left, E. VAN MARCKE.

Height, 55 inches; length, 79 inches.



No. 72

GUSTAVE DORÉ

FRENCH

1833—1883

DON QUIXOTE AND SANCHE PANZA

THE doughty champion and his faithful attendant are seen in a shallow marshy swale, the former mounted on Rosinante and the latter on a wooden hobby horse. A few birds flutter over the heads of the pair, and just beyond them extends across the picture a rank of trees in sparse autumn foliage, showing between them the crest of a lofty mountain with a soft summer sky beyond. The glow from the sunset illuminates the landscape, casting long shadows in the direction of the foreground.

Signed at the lower right, G^{ve} DORÉ.

Height, 43½ inches; width, 33 inches.

No. 73

VICTOR CASIMIR ZIER

POLISH

1822—

MAGDALENE

THE kneeling figure of a woman is relieved against a background of gray cliffs, and the sombre garments with which she is partly draped still further accentuate the tones of the flesh. She kneels upon her right knee, with both arms slightly extended on either side, and her head, with upturned eyes, is raised and turned toward the left shoulder. Her fair hair falls down her back and upon the ground, and a gold halo floats just above her head. On the foreground near the figure is a skull, and just beyond it a small rude cross is planted in the earth.

Signed at the lower left, V. ZIER, 1876.

Height, 36½ inches; width, 28½ inches.

No. 74

GEORGES JEANNIN

FRENCH

Contemporary

BOUQUETS FOR THE FLOWER MARKET

THIS represents a mass of large bouquets prepared for the flower market. Each bunch of blooms is arrayed in stiff bouquet form, bound up in a white paper shield.

Signed at the left, G. JEANNIN.

Height, 52 inches; length, 64 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBERS
BELLIS, H.	
Still Life	47
BLOMMERS, BERNARDUS JOHANNES	
The Happy Family	35
BOCK, THEOPHILE DE	
Landscape—Evening	65
BOUCHÉ, ALEXANDRE LOUIS	
Landscape with Sheep—Twilight	63
CONSTABLE, JOHN, R.A.	
Landscape	1
COROT, JEAN BAPTISTE CAMILLE	
“The Horseman”—Landscape at Ville d'Avray	20
COUTURE, THOMAS	
The Fugitive	22
DAUBIGNY, CHARLES FRANÇOIS	
Evening on the Oise	17
The Environs of a French Village	23
DE GOYER, FRANCISCO JOSÉ	
The Bull Fight	28
DIAZ, NARCISSE VIRGILE	
Two Panels—Figures	16

DORÉ, GUSTAVE

Don Quixote and Sancho Panza 72

EARLE, LAWRENCE K., A.N.A.

The Fishermen 27

ENGLISH SCHOOL

Landscape 30

EUGÈNE, FRANK S.

The Mandolin Player 38

Portrait of Calvé in "Carmen" 60

GAINSBOROUGH, THOMAS, R.A.

Portrait of Richard Brinsley Sheridan 36

GREUZE, JEAN BAPTISTE

Portrait of a Young Girl 5

Portrait of Mirabeau 26

GUILMARD, H.

Chartres 59

HARLOW, GEORGE HENRY

Portrait of Kemble 54

HOPPNER, JOHN, R.A.

The Harvest Queen 37

INMAN, HENRY

Portrait of Macready 29

INSKIPP, JAMES

The Gypsy Girl 57

ISRAËLS, JOSEF

The Madonna of the Cottage 66

JEANNIN, GEORGES

Bouquets for the Flower Market 74

KEVER, JACOB SIMON HENDRIK

Learning to Write 41

A Cup of Tea 45

The Sewing School 64

LAWRENCE, SIR THOMAS, R.A.

Portrait of Canova 56

Bacchante 58

The Angestine Children 70

MAES, NICHOLAAS

Portrait of a Court Lady 31

Portrait of a Courtier 33

MARIS, JACOB

Canal—Amsterdam 42

MAUVE, ANTON

On the Dunes 8

The Old Red Horse 9

The Old Dun Cow 10

“The Pensioner” 11

Group of Cattle 12

Interior of the Barn 13

Red and White Cow 14

Study of an Old Mill 15

Plough Horses Resting 43

The Return of the Flock 67

The Loggers 68

MEIXNER, LUDWIG

The Moon 48

MENGS, ANTON RAPHAEL

Portrait of an Unknown Gentleman 53

MOES, MISS WALLY

Affection 46

MONTICELLI, ADOLPHE

The Wood Nymph 2

Portrait of Himself 6

Mephistopheles 7

Court Ladies in the Garden 24

In the Convent Garden 25

Cutting Her Lover's Name 61

MORLAND, GEORGE

The Bell Inn 55

NEUHUYS, ALBERT

The Young Fishermen 40

Mother and Child 44

Feeding the Baby 69

NEWMAN, ROBERT L.

Virgin and Child 3

REMBRANDT VAN RYN

Portrait of Petronella Buys, Wife of Burgomaster of Cardon 50

REYNOLDS, SIR JOSHUA, P.R.A.

The Death of Dido 34

Portrait of Himself 51

Portrait of Himself at Seventy Years 52

SIMONETTI, ATTILIO

Peace and War 49

TROYON, CONSTANT

Landscape 18

A Group of Cattle 21

UNKNOWN

Landscape and Old Mill 4

A Knight in Armor 39

VAN MARCKE, ÉMILE

Landscape and Cattle 19

Cattle on the Plains 71

VOLLON, ANTOINE

Still Life 62

WEST, SIR BENJAMIN, P.R.A.

St. John 32

ZIER, VICTOR CASIMIR

Magdalene 73

